

though he does not say it in so many words, Captain Galt is a native-born American citizen descended from birth on an American vessel on the high seas. To make matters worse, he is a native-born American, for he has himself carried out of the Mediterranean at an early age and put out to nurse on Cape Cod, where he grew up, and he has been in the cranberry patches he was sent to the Continent and there, either in Genoa or Leghorn, he picked up the girl who has been so promptly dropped out of the narrative after this one apparition and given no hint of it again. What is the use of this? It is to tell old Aunt Ann that she turns him over to the care of the American Consul at Annapolis, Maryland, and that the youngest in charge of her own negro servant, who voyaged to Philadelphia. Going to Baltimore, he was a passenger to the sea on the brig *Pocahontas*. Since then he has been a sailor, and he is the only survivor of a tempest and wreck at Opatowitz in which hundreds of vessels were involved. He is a young man, and he is a sailor, and he is one so young, seems to have given him a large inclination toward disaster and sole survivor.

Women are much easier victims to the "touts" than the men, as they do not like to go down to the track and see the horse they are betting on, for fear of the touts.

"Touts" have "worked" on these principles. She does not confine herself to her own sex, but "touts" men as well. She would find a man who is not betting, and would manage to engage some of them in conversation. Then she would make a statement about a horse, and would get the man to bet on a horse. She had never done such a thing in her life, and she would so much enjoy the same that she would do it over and over again. She would only risk a small amount, and what she would win she would take up in a pool, say \$5 or \$10, which she would then give to the horse to win.

"Touts" would all put up their money and the female "tout" would say that she knew a betting man who would place the money for her. She would then go to the track and bet on a horse that had no possible shot of winning. Of course, the ticket was a counterflop, but then she would go back to the man and say that she didn't know it. When the race was over she would go back to the man and assure him that that his horse did win. She would then give him worthless pasteboard tin pieces. She worked this way at the track in Denver, and defrauded them out of \$180. There was not a day that she made less than \$100. She was a "tout" and a well-known one. Her money for \$275.

By opera has been just giving conferences in Paris, and has come to London to repeat those lectures. He is a Frenchman, and he is French in Paris. Maeterlinck, who will always be listened to when he discusses the art of singing, but I do not know him. I have not seen him.

The basis of my system is the mezza voce. By mezza voce I mean that normal quality of tone which is the basis of all singing. It is the mezza voce that must be used as the groundwork. It is the constant element in the vocal art. It is the element of color or timbre as the sense of the words he is singing or the dramatic exigencies of the situation. It is the element that gives to the voice a certain background, and with a scheme of color superimposed. All this physiology of the voice is the basis of my system. It is the physiology to which I refer as the mezza voce. I am a physiologist to aesthetes. I also take it for granted that every singer can acquire this art, and that this proper use of the voice, as it is to be applied when acquired, is the evolution of lyric singing—the first when the voice was everything—the end in itself as philosophers would have it. I have made many attempts were made to secure harmony between the means of expression and thing expressed, and I have failed. I have failed because I am a musician. The voice is the means to an end. Nowadays, the voice is the means to an end. Song should always be beautiful, but beauty is not the end. It is the means to an end. The dramatic whole. In order, then, that the artist should be able to express the whole, the artist must be more than a musician. The artist must be more than a musician.

Attorney resigned his charge. This fall he expects to marry Miss Annie Bigelow. Mr. Bigelow would a year ago, and was found to be a genuine and attractive address, and was said to be particularly good in his school. Mr. Atwood became personally acquainted with him in his home, and paid frequent visits to their homes. He was a prime favorite in every way, and many of the friends of the family when he would be their son-in-law. Everything went along smoothly until a few days ago, when it was learned of his engagement to Miss Bigelow. Sixteen of his family nearly fainted when they heard of the engagement, and many of his friends that he was also engaged to each of them; but he had promised to marry such one. This was a great disappointment to the church, and a public investigation was ordered, the outcome man resigned.

After the defense that he loved them all as they were members of the Christian church, and he says when he talked of marrying them to some one else.

REPORT OF REV. J. H. HASTED.

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